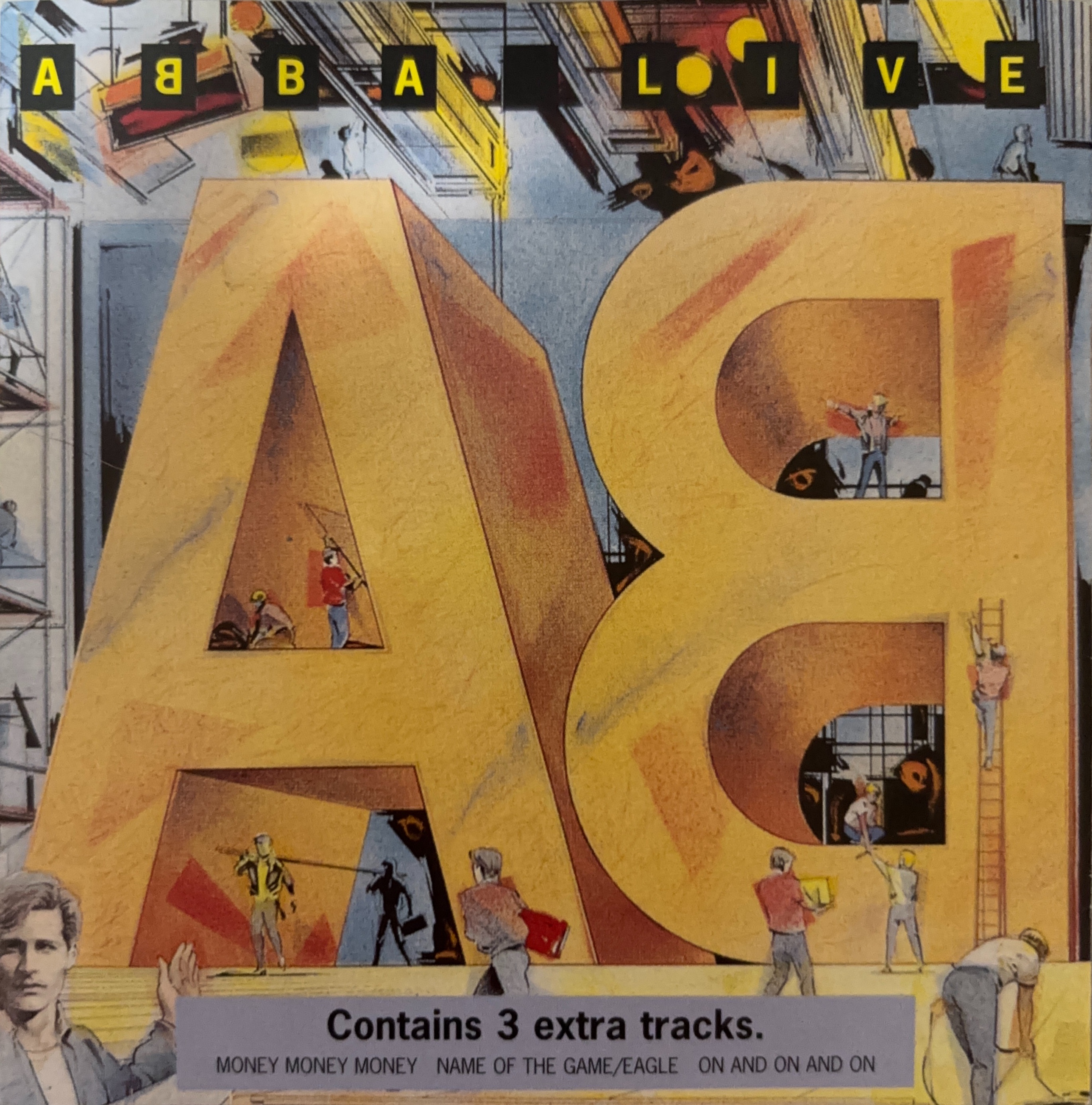
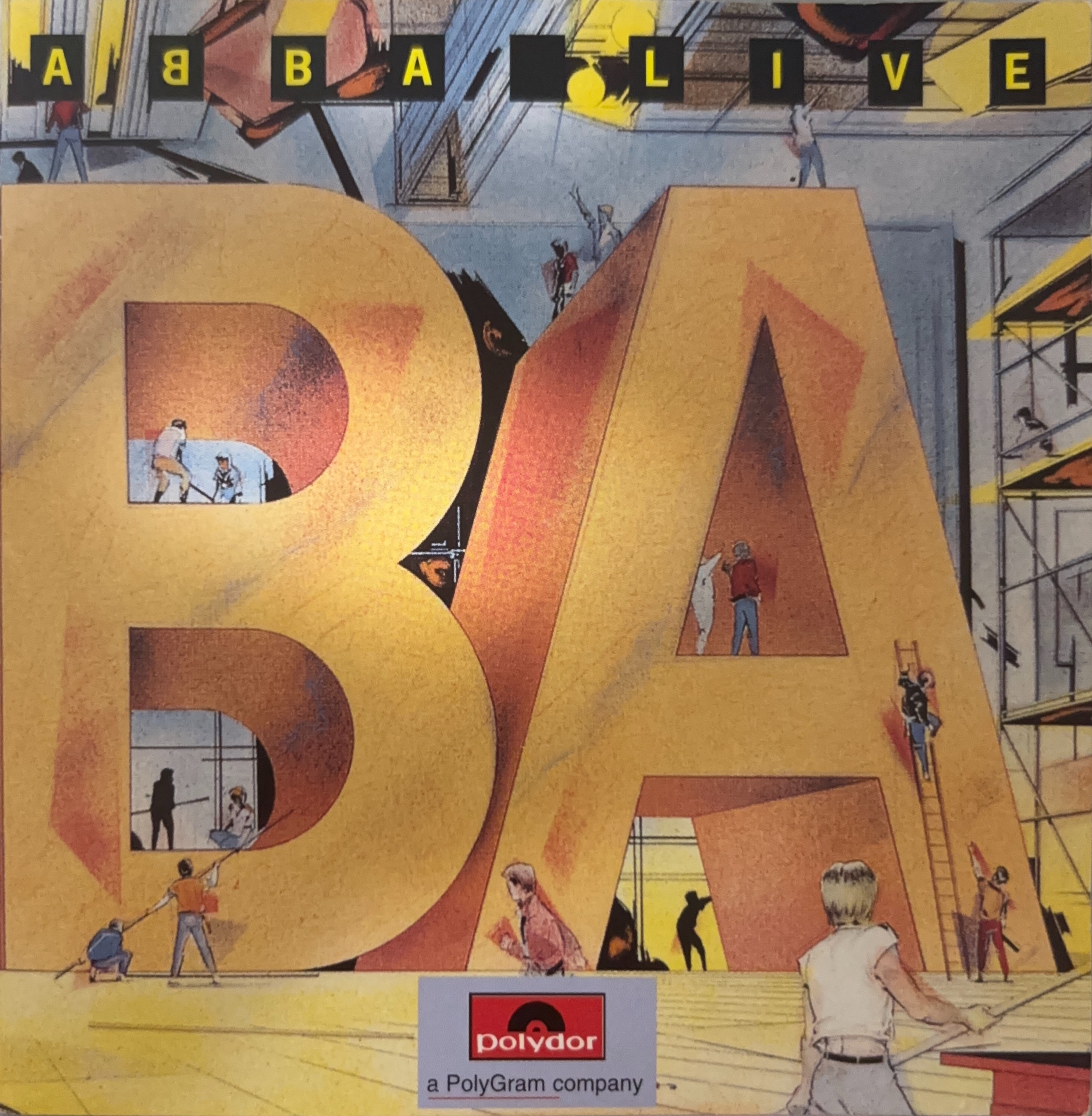
ABBA LIVE



Contains 3 extra tracks.

MONEY MONEY MONEY NAME OF THE GAME/EAGLE ON AND ON AND ON

ABBA LIVE



314 533 986-2

1. DANCING QUEEN 3.42
(B. Andersson/S. Anderson/B. Ulvaeus)
2.TAKE A CHANCE ON ME 4.23
(B. Andersson/B. Ulvaeus)
3. I HAVE A DREAM 4.21
(B. Andersson/B. Ulvaeus)
4. DOES YOUR MOTHER KNOW 4.12
(B. Andersson/B. Ulvaeus)
5. CHIQUITITA** 5.17
(B. Andersson/B. Ulvaeus)
6. THANK YOU FOR THE MUSIC 3.41
(B. Andersson/B. Ulvaeus)
7. TWO FOR THE PRICE OF ONE 3.26
(B. Andersson/B. Ulvaeus)
8. FERNANDO 5.28
(B. Andersson/S. Anderson/B. Ulvaeus)
9. GIMME!GIMME!GIMME! (A MAN AFTER MIDNIGHT) 3.19
(B. Andersson/B. Ulvaeus)
10. SUPER TROUPER 4.15
(B. Andersson/B. Ulvaeus)
11. WATERLOO 3.36
(B. Andersson/S. Anderson/B. Ulvaeus)
12. MONEY MONEY MONEY 3.22
(B. Andersson/B. Ulvaeus)
13. NAME OF THE GAME/EAGLE* 9.36
(B. Andersson/S. Anderson/B. Ulvaeus)
(*B. Andersson/B. Ulvaeus)
14. ON AND ON AND ON 3.58
(B. Andersson/B. Ulvaeus)

All songs published by Union Songs A.B. Except** Published by UNICEF

The digitally remastered re-issues of the nine original albums by ABBA (of which this is the ninth and last) are designed to showcase the work of one of the most popular and successful musical attractions of the 20th Century (and certainly the biggest act from outside Britain or the United States). ABBA can be compared with The Beatles, Michael Jackson, Madonna, etc., as the superstars of a period during which they were unchallenged as the world's biggest pop stars.

After the release of the double LP, 'The Singles – The First Ten Years' at the end of 1982, it was nearly ten years before an ABBA album appeared containing recordings which the group's innumerable fans had not previously heard, when 'ABBA LIVE' was released (with minimal publicity) in the spring of 1992. There had been a string of compilation albums and most, if not all, the original albums had been released on CD, but again, there was no fanfare, no excitement, and the digitalised albums simply appeared in the racks, along with the compilations; which appeared on a variety of labels – obviously it was felt that an ABBA CD would shift a lot of copies, and that assumption was correct, although it must be said that the sound quality of some of these collections left something to be desired, as this was when the CD medium was new, and the concept of digital re-mastering to produce near perfect sound enhancing the familiar sound achieved on vinyl, but not substantially altering it, was unknown.

In the early 1990's, the rights to ABBA's catalogue of classic recordings, which had appeared on dozens of different labels around the world (CBS in the UK, Atlantic in the US, Polydor in much of continental Europe, RCA in some places), were acquired by PolyGram, who swiftly released all the eight original albums (from 'Waterloo' to 'The Visitors') on CD – this was the first time that the group's debut album, 'Ring Ring', had been released in Britain in any form, although it had been available in most of continental Europe for some years. But 'ABBA LIVE' was brand new, and its failure to reach the UK album chart can be simply explained by the fact that hardly anyone knew it had been released until the massive success of the ten million selling compilation album 'ABBA GOLD', at the end of 1992, alerted the world to the timeless qualities of ABBA's music, after which 'ABBA LIVE' was far more widely appreciated.

While the quartet had released the occasional live track as a single B-side (e.g., the live version of 'Take A Chance On Me', which was the flipside of 'I Have A Dream', the last ABBA single of the 1970s), or in special circumstances (such as the live version of 'Chiquitita' as recorded at the 1979 UNICEF music gala in New York ,

which appeared on a charity album), they had never filled a whole album with live tracks. While some acts might regard a live album as a somewhat risky venture, ABBA's live performances had always been high class (if not world class), as anyone who was lucky enough to get a ticket to see either the 1977 or 1979 tours can confirm. Like everything else they undertook, ABBA's live shows were well-planned, well-rehearsed and well-appreciated. Anyone who claims not to have thoroughly enjoyed seeing an ABBA concert must be either insane, a liar, or didn't deserve to have been there.

The live album included recordings from three separate years from the late '70s and early '80s. The earliest recordings ('Fernando' and 'Money, Money, Money') came from the Australian leg of the 1977 tour, and the majority of tracks ('Dancing Queen', 'Take A Chance On Me', 'I Have A Dream', 'Does Your Mother Know', 'Chiquitita', 'Thank You For The Music', 'Waterloo' and 'Name Of The Game'/'Eagle' were captured during ABBA's totally sold out six day residency at London's Wembley Arena in 1979, when they played to a total of nearly 50,000 adoring fans. That 1979 tour was arguably when they group were at the pinnacle of their powers, and the excellence and accuracy of their performances combined with an enviable freshness (of course, they toured so infrequently that many of their hits must have seemed fresh to them and their supporting musicians) produced an unforgettable show.

To complete 'ABBA LIVE', four tracks recorded during 1981, when the group appeared in the US on the 'Dick Cavett TV Show', 'Two For The Price Of One', 'Gimme! Gimme! Gimme! (A Man After Midnight)', 'Super Trouper' and 'On And On And On'. Overall, this is a tasty cross-section of ABBA's repertoire from the start ('Waterloo') to pretty much the end ('Two For The Price Of One'), including six live versions of Number One hits and at least one track from each of the studio albums except the first one, 'Ring Ring'. Of the musicians who formed ABBA's backing band, several appear on every track of this album, such as guitarist Lars "Lasse" Wellander, Anders Eljas on keyboards, bass player Rutger Gunnarsson and drummer Ola Brunkert, and this consistency of approach must have strongly contributed to the extraordinary quality of ABBA's live shows.

The appearance of 'ABBA LIVE' in 1992 finally provided documentary proof that ABBA were a very special group in more ways than simply their ability to make seamlessly perfect pop singles and albums containing no filler – they could do it onstage as well. Unfortunately, anyone who was unable to enjoy the ABBA live experience when these recordings were made is most unlikely now to ever have the

opportunity to remedy that oversight, so the chance to hear this digitally remastered version of a cross-section of their repertoire during their tours between 1977 and 1981 is hopefully some small consolation.
There have been no completely new ABBA albums since 'ABBA LIVE', but only months after the live album appeared, the ABBA renaissance was under way. That renaissance continues today, spearheaded by the ten million worldwide sales which have accrued to the chart-topping 'ABBA GOLD – GREATEST HITS' compilation album. ABBA's music will not be forgotten for many years yet, and will continue to delight future generations in the 21st Century.
John Tobler, 1997

John Tobler was ABBA's first UK Press Officer at the time of their victory in the 1974 Eurovision Song Contest, and is the author of the quartet's authorised biography, 'ABBA GOLD – The Complete Story', published by Century 22.

MUSICIANS:

Australian Tour 1977	Lasse Wellander, Finn Sjöberg, Rutger Gunnarsson, Ola Brunkert, Malando Gassama, Ulf Andersson, Lars Karlsson, Wojciech Ernest, Anders Eljas, Lena Andersson, Lena-Maria Gårdenäs, Maritza Horn
Wembley Arena 1979	Lasse Wellander, Mats Ronander, Ola Brunkert, Rutger Gunnarsson, Anders Eljas, Åke Sundqvist, Tomas Ledin, Lisa Öhman, Birgitta Wollgård
Dick Cavett Meets ABBA 1981	Lasse Wellander, Rutger Gunnarsson, Ola Brunkert, Åke Sundqvist, Anders Eljas, Mats Ronander, Tomas Ledin, Lisa Öhman, Lena Ericsson

Songs recorded live at The Australian Tour 1977, The Wembley Arena 1979
and The Dick Cavett Meets ABBA TV-show 1981

Engineered & mixed by Michael B. Tretow

Artist: J. Geary Photos by Anders Hanser Photo collage by Lasse Larsson Art Director: Rune Söderqvist

REMASTERED IN 24 BIT BY JON ASTLEY AND TIM YOUNG WITH MICHAEL B. TRETOW